



THE FACULTY OF MUSIC

PRESENTS

THE UNIVERSITY OF TORONTO CONCERT BAND

MELVIN BERMAN - Conductor

LEONARD McCARTHY - Saxophone Soloist

Sunday, November 28, 1976 8:30 p.m.

MacMillan Theatre - Edward Johnson Building

Program

The Flying Dutchman Overture

Richard Wagner
(Arr. by L.P. Laurendeau)

The Incredible Flutist
(Suite For Concert Band)

Walter Piston
(Transc. by Frank Ericson)

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| 1. Arrival of the Circus | 4. Tango of the Merchant's Daughters |
| 2. Circus March | 5. Spanish Waltz |
| 3. The Flutist | 6. Polka Finale |

Canadian Folk Song Fantasy

William McCauley

Intermission

Festive Overture (Op. 96)

Dmitri Shostakovich
(Transc. by D. Hunsberger)

Concertante For Eb Alto Saxophone
and Symphonic Band

Clare Grundman

Concerto For Band

Gordon Jacob

Allegro
Adagio
Allegro Con Brio

From the Delta

William Grant Still

Work Song
Spiritual
Dance

The Flying Dutchman Overture was among Richard Wagner's earlier works. It foreshadowed his later practice of setting the mood of an opera by using motifs from the opera itself. Thus, it might more properly be considered a Vorspiel or Prelude rather than an overture, which until Wagner's time was a piece of music often unrelated musically to the opera itself.

On May 30, 1938, Arthur Fiedler conducted the Boston Symphony Orchestra in the world premiere of Walter Piston's ballet, The Incredible Flutist. The orchestral suite, which was half the length of the full ballet, was given its first public performance by Fritz Reiner in Pittsburgh on November 22, 1940. From the eleven sections of the original suite the six episodes heard today were chosen by the composer for transcription for concert band.

The Canadian Folk Song Fantasy by William McCauley was commissioned by the Ottawa School Boards for a televised performance on May 22, 1967 to commemorate Canadian Centennial year. McCauley has succeeded in forging a musical bond which connects East to West contrapuntally, so to speak. He has used no less than 14 Canadian folk songs artfully intertwined.

Dmitri Shostakovich composed the Festive Overture in 1954, in the period between Symphony No. 10 and the Violin Concerto. Originally composed for symphony orchestra, a Russian band version was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e. a complete orchestral wind, brass, and percussion section plus a full family of saxhorns, ranging from Bb soprano down to, through the Bb contrabass saxhorn. Donald Hunsberger's transcription adheres to the standard instrumentation of the contemporary American symphonic band. The Festive Overture exhibits one of Shostakovich's greatest attributes - ability to write a long sustained melodic line combined with a pulsating rhythmic drive.

The Concertante for Eb Alto Saxophone and Band composed by Clare Grundman, one of the concert band's most prolific composers, was completed in 1973. Utilizing the large wind ensemble as an immense harmonic canvas, the composer has painted a running line of scampering colour against a lush background. The soloist must sustain a supple technical virtuosity.

Gordon Jacob is one of England's most illustrious musicians. He is a composer, conductor and teacher and has composed music for virtually every medium. His Concerto for Band, written in 1970, displays his complete understanding of wind instruments. Composed in a conventional contemporary style, the Concerto offers each section of the band ample opportunities to exhibit its technical virtuosity.

William Grant Still was born in Mississippi in 1895 and has emerged as one of America's most distinguished black composers. He was the first American negro to compose a symphony and the first to conduct an important American symphony orchestra. From the Delta, composed in 1945 for concert band, depicts the early negro slave life in the southern United States with its melancholy spirituality combined with moments of joyful exultation.

UNIVERSITY OF TORONTO CONCERT BAND PERSONNEL

Flutes

Claude Cobert
Anne Marie Kopp
Scott Mackay
Patrick Egan
Sharon Beeler
Robert Galbraith
Cara Bayly
Nancy Pilsworth
Elizabeth Kolodinsky
Lauren McCabe
Roy Madalvee

Oboes

Morag Dingwall
Kevin McGugan

English Horn

Garry Welwood

Clarinets

Keith Loach
Fran Chilton
Elizabeth Smith
Eveline Houton
Susan Macdonald
Catherine Wilson
James Gilmour
Fiona Dingwall

E♭ Clarinet

Don Stout

Bass Clarinet

David Bourque

Bassoons

Peter Hatch
Mary Ellen Morgan
Brenda Adams, Contra

Saxophones

Leonard McCarthy
Kim Sturges
Gary Martin
Bruno Degazio

Trumpets

Burke Carnoll
Neal Farquharson
Chris Howells
Paul McGovern
James Poulos

French Horns

David Wright
Janice Hewson
Kathern Mitchell
Patricia Van Wezel

Trombones

Bill Mighton
Miro Letko
Jayne Powell

Euphoniums

Eldon Doucet
Kevin Hassell

Tubas

Donald Ratcliff
Laurie Anderson
Rick Jatiouk

Percussion

David Campion
Bev Johnson
Michael Perry
Donald Philip
Cathia Pine

Manager and Librarian

Garry Welwood

Leonard McCarthy is a fourth year student in the Bachelor of Music Education Course and a saxophone student of Lawrence Sereda.

Next Band Concert: Wednesday, April 6, 1977, 8:30 p.m.

Next Event: Thursday Scholarship Series, December 2, 1976, 8:30 p.m.
Patricia Parr, Piano; Vladimir Orloff, Cello.